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The Gaecilia

MAGAZINE of
CATHOLIC CHURCH
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FEBRUARY 1932

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CONTENTS

SCANDICUS AND CLIMACUS	42
Otto A. Singenberger	
THE LITURGICAL YEAR	43
Gregory Hugle, O.S.B.	
PIPELESS ORGAN IN FRENCH CHURCH	45
CURRENT COMMENTS	46
MODERN CHURCH MUSICIANS	47
Rev. Leo P. Manzetti	
OUR MUSIC THIS MONTH	68
MUSIC FUNDAMENTALS FOR THE CHOIR	65
Rev. Remy Zadra, D.D.	
PRESENTATION TO CHARLES HUTTON	69
CHRISTMAS PROGRAMS (Continued)	70
REVIEWS	73

Scandicus and Climacus

THE CATHOLIC CHOIR DIRECTOR

A man may be an excellent singer, a good critic, even a distinguished composer, and still be a poor conductor, as was the case with Schumann and Proske. It likewise not infrequently occurs that a good literary author is a poor orator. Intelligence is necessary to give the performance spirit and life. The composition lies before us lifeless without any form. While reading through the composition for the first time, some parts may appear insipid and misshapen; intelligence, however, is required to understand what ideas the composer wishes to express. To be able to do this, a mere technical knowledge, aesthetic understanding, and intense feeling is not sufficient — a master-mind is required to give a spirited interpretation, to penetrate into the ideas of the composition, especially the works of the ancient authors, which are more or less unfamiliar to people of the present time. An intelligent conductor perceives at once how a work was conceived, what the composer thought and intended, and what effects he wished to produce. By means of this quality the director will clearly understand when and where he shall employ dynamic signs, when and what kind of change in the tempo is to be introduced and he will clearly perceive how to divide parts.

It is not advisable to repeat every composition from the beginning each time; this causes monotony and exhaustion. After having analyzed the piece to be rendered, the director ought to make an interruption at the end of a phrase to make the necessary corrections with reference to pronunciation, accentuation, "crescendo", syncopation, "accelerando", etc., and then he ought not to desist until every voice has conceived the idea of the composer and has made the mode of interpretation his own.

Explanations and elucidations are a real necessity in works which are full of spirit and life, where the singers are required to observe innumerable nuances, changes of tempo and dynamics. Therefore, it is characteristic of a model choir that the singers constantly follow the director and seldom appear to be looking at their parts. Singers who never look at the director are no singers, and a choir consisting of such members only is a poor choir.

Nearly all directors, without exception fall into the error of never changing the tempo. In the excellent little treatise "On Directing Catholic Church Music", which in the style of writing and the thoroughness of its teaching betrays Witt as the author, we read: "There is hardly a piece of any considerable length which would be taken in the same tempo from beginning to end. It becomes necessary at times to hasten the tempo, and again to slacken, without any indications of the kind by the composer. This is explained by the fact that anyone who has ever composed knows that while composing a lengthy piece he is influenced by various feelings and emotions which he embodies into tones. With the change of feeling he will change the tempo without knowing or willing it; consequently, he cannot be expected to think of indicating this change. He may not become conscious of having changed the tempo at all until he hears the actual performance. Many composers, in fact nearly all of them, even Mozart and Mendelssohn, not to mention Beethoven, Schumann and more recent authors, change so often that the indication by signs is almost an impossibility. And if it were practicable to give all these indications, would it not still be very uncertain? Can living words be replaced by lifeless forms? Can the letter supply spirit, genius and enthusiasm? But what is to be done? Tradition and spirited conducting is the only remedy. It is very advantageous for a composition if the author himself conducts the first performance or trains a number of directors in his new work; this is the surest way in which he can count upon a correct conception and interpretation of his ideas."

Modern authors, upon publishing their compositions, indicate the tempo by metronomic signs, but it would be a grave error to suppose that everything is accomplished by strictly adhering to these signs; everything cannot be indicated, — an ingenious conception only will be of avail. In the compositions of the ancient authors these signs are not even to be found; and, therefore, one ought not to venture a performance of these ancient works without having previously thoroughly studied them.

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THE LITURGICAL YEAR

By Dom Gregory Hügle, O.S.B.
PRIOR, CONCEPTION ABBEY, CONCEPTION, MO.



The Easter Cycle—First Part.

THIS cycle depends upon the Easter moon, and begins between January 18 and February 22. In the leap year 1932 it begins on January 24. Nine weeks lead up to the great feast of Easter. They are divided into three periods.

1) *Septuagesima* brings before us during three weeks the public life of our Lord, and with Lent, which follows it, gives us a summary of it.

2) *Lent* represents, by forty days of penance, the forty days' fast of our Lord in the desert, in which we participate.

3) *Passiontide*, which comprises the two last weeks of Lent, shows us during a fortnight, the last sufferings of Christ, and His death on the cross, so that we may, with Him, die to our sins.

FIRST PERIOD: SEPTUAGESIMA.—Having given an enthusiastic reception to Christ, the Savior of the world, in Christmastide, the Church suddenly confronts us with the profound darkness of fallen humanity. She again takes up the study of the Old Testament; no longer, however, to contemplate our greatness, but the depth of our misery. We behold here the fall of Adam; original sin and its fatal consequences (*Septuagesima*); we become witnesses of the terrible punishment of sin, in the deluge (*Sexagesima*), and finally we are shown Abraham, ready to sacrifice Isaac, the son of promise (*Quinquagesima*). This sacrifice foreshadows the sacrifice that God required of His own Son for the expiation of the sins of the whole human race. The Gospel of the workers in the vineyard (*Septuagesima*) reminds us that the Redemption applies to all ages. That of the Sower (*Sexagesima*) that it affects all souls, even though we cannot understand the manner how God deals with every soul. The cure of the blind man of Jericho, following on the announcement of the Passion (*Quinquagesima*) shows the beneficial effects which Christ's bitter sufferings produce in us.

The names *Septuagesima*, *Sexagesima*, *Quinquagesima*, meaning 'seventieth', 'sixtieth', 'fiftieth', mark the series of decades counting back from *Quadragesima* (fortieth); they are taken

from the numerical system in use. Since the intervals between these Sundays consist only of seven days, no arithmetical meaning attaches to their name. It is a matter of dispute among writers why the name of *Septuagesima* has been given to a day, or week, or period. It certainly is not the seventieth day before Easter. It may simply denote the earliest day on which some Christians began the forty days of Lent, excluding Thursday, Saturday, and Sunday from the observance of the fast. The Feast of Easter is movable and can fall, according to the year, on any date from March 22 to April 25. When it is early, the *Season of Septuagesima* encroaches on the *Time after the Epiphany*; the eliminated Sundays are then inserted after the twenty-third Sunday after Pentecost. The three weeks of *Septuagesima* Time serve as a transition period for the soul from the joys of the Christmas Cycle to the penitential austerities of Holy Lent. Even though fasting is not compulsory, the color of the vestments is purple, the *Gloria* is suspended, and the martyrology introduces the day to us as "The Sunday of *Septuagesima*, when the Canticle of the Lord, which is the *Alleluia* is put aside". "How could we possibly sing the Canticle of the Lord in a strange land?", asked the people of Israel. So we, too, give up this song of joy during this period and recall to mind the seventy years of the captivity of Babylon. We are exiles in a land of misery; we are looking for the valiant Mediator Who will lead us to the heavenly Jerusalem.

* * *

SECOND PERIOD: HOLY LENT.—In revolt against God our souls have become slaves of the devil, the flesh, and the world. During this holy Season the Church shows us Jesus in the desert (*First Sunday of Lent*) and in His public life, striving to deliver us from the threefold bondage of pride, luxury and greed which ties us to created things. There is but one way of coming back to God, namely by associating ourselves with the fasts of Jesus. As regards the *Gentiles*, called to take the place of the unbelieving Jews, the regenerating Waters of holy Baptism (*Gospel of second and third Sunday*) will make them heirs to Christ's Kingdom; and

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the Eucharist (*Fourth Sunday*) preserves divine life in us and in all converts to the faith. These are the two thoughts which the Church unfolds during the whole course of Lent. The divine office continues to give us lessons from the old Testament. These show us in the person of Esau (*second week*) the Jews who forfeit to us their birthright; in Joseph (*third week*) Jesus rejected by His own and bringing salvation to the *Gentiles*, just as this patriarch sold by his brethren saved Egypt; finally, in the person of Moses who delivers Israel from captivity (*fourth week*), Christ our Redeemer. The liturgy of *Lent* exhorts us also by the mouth of *Isaiah*, of *Jeremias*, and of the *Prophets*, and, in the New Testament, by that of *St. Paul*, whose *Epistles*, on these four Sundays echo the Gospels of the Master. Lent is the most holy season of the year: it is like a great retreat made by the whole Christian world in preparation for the solemnity of the Resurrection, closing with the Easter confession and communion. As Jesus, an His withdrawal from the world, prayed and fasted for forty days, and later taught us through His ministry how to die to ourselves, so the Church during these *Forty Days of Lent*, preaches the death of the man of sin within us. This death will show itself in our *bodies* by fasting, abstinence and mortification of the senses. Finally it will show itself in the *whole of our life* by greater detachment from the pleasures and good things of the world, which will prompt us to give alms in more generous abundance, and to abstain from indulgence in worldly festivities.

* * *

THIRD PERIOD: PASSION TIME.—With *Passion Sunday* Holy Church begins the immediate preparation for the Feast of Easter. During this fortnight, to give her children a share in her sorrow, the Church suppresses the Psalm *Judica Me* and in several places the *Gloria Patri*, which always evoked sentiments of joy. She also covers with dark veils the images of Saints. Without doubt devotion to the Saints should efface itself before the great work of the Redemption. But if we observe that the Crucifix itself is veiled, we must behold in spirit a visible expression of the awful judgment of condemnation which fell upon the unbelieving Jews who tried to stone the Messiah in the very Temple of Jerusalem. "But Jesus hid Himself and went out of the temple." (*Gospel of Passion Sunday*). The time of grace however is not abbreviated; God is patient; He waits long for the conversion of even the most obdurate sinner.

Holy Church wants us to consider the Divine Victim upon Whom the thunderbolt of Divine

Justice is about to fall: it will strike the Savior Who, for love of His Father and us, has become man. "He clothes Himself", says the Prophet, in our sins as with a cloak". St. Paul makes bold to say that Christ for us "has made Himself sin", in order to bear it "in His body upon the tree" and destroy it by His death. In the Garden of Gethsemane the sins of all time, of all souls, horrible, repugnant, flow in foul waves into the most pure soul of Jesus, which becomes the receptacle of all human vileness, the sink of creation. Wherefore His Father, in spite of the love that He hath for Him, will treat Him as an accursed being, for it is written: "Cursed is every one that hangeth on a tree". Between the Prince of life and the prince of death there was a matchless strife (*'Duello mirando', Easter Sequence*), but Christ triumphed by the sacrifice of Himself. Holy Liturgy points out in the Preface of the Mass and in the hymns of the office that our first parents having been deceived by Satan it was necessary "that a divine stratagem should frustrate the wiles of the serpent". St. Bernard explains this by saying that "Jesus having but the semblance of sin, it is this veil which hid from the devil that trap into which he fell." And St. Augustine says: "By the just permission of God, Lucifer lost the right of death he held over sinful man, on the day when he was so rash as to exercise it against the Just One." In stripping the altars and silencing her bells during the last three days of Holy Week, the Church expresses the sadness that she feels at the recollection of the Death of Her Divine Spouse. (1)

(1) We refer the readers of 'Caecilia' to the DAILY MISSAL by Dom Gaspar Lefevre O.S.B. from which we have freely drawn. There will be found a wealth of information and inspiration. Copies can be procured at "E. M. Lohmann Co., 385 St. Peter Street, St. Paul, Minn.

* * *

Perhaps no season of the year is more opportune than Lent to direct our attention to the liturgical spirit of the *Kyrie* of the Mass. Poor fallen man cries for help; he has fallen into the deep pit of sin; there is no helper but One; the great God in Three Divine Persons. Man goes begging from the Father to the Son and to the Holy Ghost; he has but one cry: "*eleison*"—"have mercy". Few words, but they say everything. They are hurled heavenward with the impetuosity of ardent faith. Such were the most ancient melodies as can be seen from Mass No. 18 of the Vatican *Kyrieale*. Other melodies assumed the form of Litany, e.g. Mass No. 16. The official melody for the *Septuagesima Period*

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is Mass No. 11, being the same as the *Sunday Mass throughout the year*. It is a stern Dorian melody, beginning rather unceremoniously on the *Dominant 'La'*, refraining from preparatory tonal steps. Three binary neums are followed by three ternaries: an unobtrusive way of creating intensity. At *Christe* the voice strikes the top note of the Dorian scale: Christ is the only Mediator: the Christian soul clings to Him, the valiant conqueror. The same musical motif appears, an octave lower, in the last invocation, as humble echo, when the soul pleads with the Holy Ghost.

The official melody for *Lent and Passion Time* is the first Kyrie of Mass No. 17 of the Vatican Kyriale. We are now confronted with a different type of melody. The prayer of petition is welling up from the depth of the soul in addressing the Heavenly Father. It rises to the *Dominant* in the *Christe* invocations all hope for forgiveness is in Christ. Boldly it then ascends to the upper limit, beseeching the Holy Ghost to make fruitful our prayers and works of penance. What then must be said of those mass compositions that disregard in their melodic concept and rhythmic movement the very essentials of prayer: masses that are commanding in tone and movement, or sentimental and silly, moving along like a love exchange between shepherd and shepherdess? The recipe for a cure lies in the careful study of the ancient form of musical prayer; the Vatican Kyriale contains twenty-seven patterns; the heart beat of our Christian ancestors is felt in them.

DOM GREGORY HÜGLE, O.S.B.

PIPELESS ORGAN IN FRENCH CHURCH GIVEN BLESSING

Paris, Jan. 7—The first pipeless "pipe-organ" in use in a French church has been blessed by His Eminence Cardinal Verdier, Archbishop of Paris, and inaugurated by Charles Tournemire, successor of Cesar Franck as organist of St. Clotilde's at Paris.

The "organ of the waves," as it is called by its inventors, is in the church at Villememle, a few miles east of Paris. The pipes are replaced by radiotubes and the tribune dominated by a great amplifier.

During the execution of the great works of Bach and the accompaniment of religious chants the vast congregation had the illusion of listening to the usual organ, but organists and critics, present in large numbers for this great musical event, detected certain differences of timbre and resonance, but nevertheless considered the experiment a great success.

The Cardinal, in complimenting the pastor of Villememle for his courage in taking this initiative and in felicitating the inventors, expressed his wonder at having been called upon twice within the month to participate in two great scientific events—the dedication of the first "pipe-organ" and the telegraphic transmission of his photograph to the Holy Father. "In verifying the giant steps accomplished today in scientific progress," the Cardinal said, "one can no longer doubt the evil men may do, given more and more powerful material means, if they do not submit to the great law of love and duty taught them by the Church."

TWELVE PASSION MOTETS

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3949	Caligaverunt oculi mei	.09	4008	Tristis est anima mea	.08
4014	Ecce, quomodo moritur justus	.09	4010	Una hora non potuistis vigilare	.08
3948	Ecce, vidimus eum	.09	4009	Unus ex discipulis meis	.08
4007	In Monte Oliveti	.08	4013	Velum templi scissum	.08
4012	Omnes amici mei dereliquerunt	.08	4015	Recessit pastor noster	.08
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CURRENT COMMENTS

ROME, ITALY

We read in the review "Die schoenere Zukunft" that "in order to render the shaping of the church music feasible in the Vatican, the Pope has invited the central management of the Italian Association of St. Caecilia, to shift its residence to the Vatican City. He has at the same time placed at its disposal, rooms in the Papal Institute of Church Music. Up to the present the quarters of the association have been in the Vicenza".

Thus His Holiness continues his personal interest in church music.

AGACAIM, PORTUGUESE INDIA

Among the new subscriptions received for the CAECILIA, is one from this community, which indicates the increasing recognition, and appreciation of the contributions of this paper.

BILLINGS, MONTANA

Miss Sarah Glasgow, is in charge of the choir which has just entered into a program of gregorian music to be sung from the Kyriale, during the coming year.

BUFFALO, NEW YORK

Marsh's Choral Mass, as published in last month's CAECILIA is being used at the Monastery of Our Lady of Charity. It has found favor, arranged for two part singing.

CLEVELAND, OHIO

Miss Anna Studeny, continues her fine work, directing the singing of gregorian music at her church. Otto Singenberger's edition of the Missa Orbis Factor having been added to the repertoire.

MENLO PARK, CALIFORNIA

Compositions by Paul Tonner, of Collegeville, Indiana, are popular here. W. J. Druffel, local choirmaster, has an advance order for any Tonner compositions.

CLEVELAND, WASHINGTON

Mother Bonaventura, O.P., has added to the repertoire of her Convent Choir, new motets by Justin Field, Sr. Cecilia Clare, and some standard favorites by John Singenberger, P. Griesbacher, and Sisters of Mercy.

WASHINGTON, D. C.

Trinity College, is one institution where publishers are not affected by the copying of copyright works. About five years ago, Sister Mary Elinor, put in a complete stock of music, which is in use this day, in choir work. Divided over the five years, the cost of music, has been little more than the cost of copying would have been, and the choirs have had the benefit of the music meanwhile.

BOSTON, MASS.

Listed by the New York Times as one of the eight outstanding news items of January 5th, for Radio Flashes to Ocean Liners, was the election of Wm. Arthur Reilly, of the CAECILIA staff, as Chairman of the Boston School Committee. Mr. Reilly is the youngest man ever elected to this office, which directs the spending of more than 20 million dollars a year, in the Boston schools.

STUART, NEBRASKA

Sister M. Lily has chosen some of the recent supplements to THE CAECILIA for her choir program on Palm Sunday and Easter of this Year. Wilken's Hosanna Filio David, and Mitterer's Graduale for Easter, being selected.

KANSAS CITY, MISSOURI

The Cathedral Choir whose music activities under Mr. J. A. Raach are well known, are to program McDonough's Ave Verum in February.

HARTFORD, CONNECTICUT

Dr. Melchiorre Mauro-Cottone is to play a recital at the Bushelle Memorial Organ on Sunday, February 7th.

WEBSTER, MASS.

The organist at Lake Chargoggagoggmanchauggagoggchaubunagungamaugg, (not a misprint) has difficulty getting singers with diction good enough to pronounce the name of the place where the church is. Nevertheless, the choir is a good one, and Miss Luft, has trained them in almost all of Korman's Masses.

CHICAGO, ILLINOIS

Among the oldest subscribers to THE CAECILIA, is Prof. M. I. Kaffel, who has a file of the past 25 years complete. He reports that the latest numbers are the best he has seen, and his endorsement is gratifying to the editors.

FORT WAYNE, INDIANA

After an emergency operation for appendicitis, Harry Wiegand, organist of St. Peter's Church, succumbed recently. He had been in Fort Wayne for 18 years, coming from Akron, Illinois. His musical training was received from the late John Singenberger, at Pio Nono College, St. Francis, Wisconsin.

DUBLIN, IRELAND

In preparation, for the Eucharistic Congress, more than 500 boys and men assembled at Phenix Park, for a rehearsal of the music program, to be rendered in June. Mr. Vincent O'Brien, conducted the choir, and Mr. Louis O'Brien was organist. This is the first of many rehearsals to be held before the Congress, and it indicates that the music program will be well done in June, when prepared so long in advance.

EAST LONGMEADOW, MASS.

Mrs. John R. Driscoll is presiding over a new three manual Kilgen organ, recently installed, and is planning many fine musical programs for the coming year at the church.

PHILADELPHIA, PA.

History records that a Te Deum, was sung in St. Mary's Church on November 4, 1781, with the members of the Continental Congress in attendance. In observance of the 150th anniversary of the victory at Yorktown, a Te Deum was again sung in this same church last November.

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MODERN CHURCH MUSICIANS

By REV. LEO P. MANZETTI

St. Mary's Seminary, Baltimore, Md.

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GF philosophers are right when they aver that "a little learning is a dangerous thing", then the following statement which I quote from *The Caecilia*, October issue of 1931, page 242, line 19, etc., certainly proves to be another case in point.

"Palestrina, in all probability, was not an ultra modern. He was, however, a modern in the sense that his materials were the same as those used by his contemporaries. He did not consider it a matter of conscience in using a popular song of the day as a basis of a mass nor did he seek the plaudits of the crowd in making use of other sixteenth century material. Nevertheless, the writers of the above mentioned articles would have present day composers use only the material of Handelian period. Had Palestrina worked on this same basis and followed the advice contained in the Constitution of Pope John XII (1316-1334), he would have written perfect consonances to given melodies and the world would never have heard of his magnificent "Missa Pro Papae Marcelli" or his masterly "Tenebrae Factae Sunt".

I reply: — Pope John XII did not live in the fourteenth century. He reigned from 955 to 964; but there was a French Pope by the name of John XXII, who reigned in Avignon from 1316 to 1334. The typographer may be guilty of the slip.

The appellation "Missa Pro Papae Marcelli" is a solecism, a grammatical error. The proper heading should have been either "Missa Pro Papa Marcello" or "Missa Papae Marcelli" which is the title commonly used.

Palestrina never put harmonics "to given melodies". He put melodies together which is proper to polyphonic music. To write consonances or dissonances to given melodies is proper to homophonic music. The terms are not interchangeable when used to portray two totally different styles. But here modern musicians once more show how little conversant they are with the technique of pure polyphony, the greatest of all musical forms.

Now, if I understand the above quotation well, the writer states that "had Palestrina worked on this same basis", that is, had he used "only the material of the Handelian period" he would have had his contrapuntal melodies agree only

through perfect consonances and consequently Palestrina's "Missa Papae Marcelli", in its concomitance of voices, is not made up of perfect consonances alone, otherwise it could not be called a "magnificent" mass.

As a matter of fact let me state that there are, in the science of harmony, perfect and imperfect consonances. The perfect consonances are the fifth and the octave; the imperfect consonances are the third and the sixth. Can it really be said, then, that Haendel wrote music solely in perfect fifths and octaves? With regard to perfect fifths, he scarcely used them as such, unless he had some other part sing or play the third note completing the triad, but they were used by Palestrina and all the other polyphonic masters. Despite this, when J. Fischer & Bro. of New York, published my "Kyriale" over a quarter of a century ago, a modern musician was so shocked at beholding a few of them in my harmonization that he said, "Father Manzetti should study a little more harmony". Apparently the polyphonists of the sixteenth century needed a little more too, but the present critic of perfect consonances very likely refers here to consonant triads, none the less he puts them all in the same basket with perfect consonances. Haendel also used diminished triads, which are not only not perfect, but not even consonances; whereas Palestrina never employs them in their fundamental position and seldom permits himself the use of their first inversion.

The mere fact that Palestrina, together with his contemporaries, belongs to the musical world of the sixteenth century and is predicated to have used most of the modern devices of his time, while Haendel belongs to that of the eighteenth century, should have prompted any one to be a little more shy in advancing such opinions. The implication would indeed follow that, from his point of view, music had sadly regressed in the two centuries that elapsed from Palestrina to Haendel. Are we to believe that modern musicians are reading history backwards just for the sake of an argument?

But to get an accurate impression of the harmonic material of different styles of music, be it religious or secular, it is necessary to avoid comparing works of diverse caliber. To contrast one composer's two or three-part to an-

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other's four and six-part music is neither fair nor conclusive, for the simple reason that the harmonic material cannot be exactly the same. A two-part counter-point, even of the second species, will, according to rules, carry mostly perfect or imperfect consonances, while a three-part counterpoint will naturally involve the use of triads. Palestrina, as well as Haendel, has written for two or three voices using mostly consonances and triads, with this difference that he intersperses his music with decidedly fewer modulations than Haendel. Thus Palestrina, and not Haendel, is marked as the greater puritan. When, however, the latter writes for four or more parts, it can no longer be disputed, for he immediately introduces all sorts of seventh chords of four notes, especially the much worn-out dominant seventh (the battle-horse of the eighteenth century harmonists), which even students of the primer of harmony know are all dissonant. Only Haendel's compositions, then, of more than three parts may safely be compared to the six-part "Missa Papae Marcelli" in order to arrive at an approximate estimation of their respective harmonic and chordal contents. I present, therefore, a few facts which give abundant proof that the music of the Palestrinian period was not made up of more dissonant or more modern chords than that of the "Handelian period". Indeed the opposite is true.

In a prelude, which I take at random from the *Golden Treasury of Piano Music*, Vol. III, page 163, (Schirmer) Haendel begins with an array of fifteen chords in the form of massive blocks of which five are consonant triads, eight are seventh and two-fourth-sixth chords. They are followed by a one-part setting of arpeggios evolving modulations from the key of B flat to E flat and ending in G minor. A dominant seventh, the inevitable cadential and dissonant chord of the time, connects it with another arpeggiato passage in G major leading into two lines of twenty-five massive chords of which again only ten are consonant triads and fifteen, including two fourth-sixth, are dissonant. Thereupon, can any one still hold that the "Handelian period" is made up only of perfect consonances even in the sense of triads?

Now a brief analysis of the harmonic material of the "Missa Papae Marcelli" from Ernst Eulenbergs edition, Leipzig, discloses the following figures:—a little over 2100 consonant triads; 36 dissonant chords of the seventh, mostly secondary; no dominant sevenths, diminished, augmented or altered chords as such; in other words, aside from a few optional raisings of the

minor third in cadential triads and still fewer modulations of very short duration, there are no accidentals of a purely chromatic character. The dissonances, therefore, are in the scanty proportion of one and a half per cent of the whole. Can it really be that modern musicians call Palestrina's greatest concoction of sounds "magnificent" merely because of this rather slim and lonely percentage of disharmonic kick? Haendel's Prelude, mentioned above, has a percentage of sixty dissonant chords and only forty consonant harmonies, and, I presume, there is no music more indicative of the "Handelian period" than Haendel's own.

Moreover, Haendel's famous Oratorio "The Messiah", the best known and loved of the master's works, may contain less dissonant formulae than his other compositions, but we must bear in mind that he was writing for the purpose of illustrating a religious subject and no doubt felt that he must keep the dissonant element of his music in the background, also that he wrote it, according to historical evidence, for the Dublin orchestral and choral resources, which he knew were by no means on a par with those of London. Such circumstances naturally influenced the selection of his harmonic and melodic material. Yet, not only are the dissonances found in it greater in quantity than in any work of the illustrious Palestrina, but also more modern in quality. Now, if the use of dissonances and up-to-date devices is to be the only measure of the magnificence or masterfulness of a piece of music, does it not seem strange that "The Messiah", of all Haendel's works the least alloyed with dissonances, should have been the very composition which has brought him most recognition and admiration all over the world even to the present day? Surely then the answer to this popularity will not be found in the meager esthetic value of such modern formulae, rather it must be sought in some higher artistic and technical attainments of which modern musicians again show themselves to be wholly unaware.

However, a cursory glance into the harmony of a four-part chorus of "The Messiah", from an edition revised by Max Spicker according to Haendel's own score (Schirmer), reveals 329 consonant triads and 35 dissonant chords, mostly dominant sevenths; a proportion, therefore, of a little over ten per cent of the whole, or a disharmonic brew almost ten times stronger than Palestrina ever dreamt of allowing his polyphonic admixtures. Still, some music scribes put to scorn the higher percentage of discords

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in the musical compound of the "Handelian period" as a tasteless potion of perfect consonances, whilst they hail the one and a half per cent dissonant blend, which Palestrina distilled in his alembic, as possessing the real . . . kick. Indeed, ignorance is no mother to logic.

Edward J. Dent, head of the Music Department of Cambridge University, England, however, entertains quite a different estimation of, or taste for, Palestrina's music. He somewhat irreverently calls it "decidedly archaic". If this be true, then the artistic discernment of modern musicians seems to be out of joint, since they are unable to decide which of the two contradictory terms, modernity or archaism, better fits his style. A united front, indeed, would do more honor to their intelligence.

At all events, to those who are sure that they can size up the old vocal polyphony, conceived in terms of several melodic lines, with the standard of modern homophony, conceived in terms of rather disharmonic blocks; also to those who imagine that they have reached the seventh heaven of the musical firmament when they find themselves able to use a few diminished chords that just tickle their epidermic system, I would suggest that they ponder over the following quotations from the pen of a modern lecturer or musicologist, Knud Jeppesen, Ph. D. He has made a rather extensive study of the dissonances in Palestrina's works and, although their genesis and contingency do not appear to be perfectly clear to him, he, at least, does not obscure the facts. His opinion is that "while the writers of the time were employing chromatic notes . . ." Palestrina stood firm and steadfast in the midst of all these seething currents. He knew his own mind and was but little concerned about chromatic alterations. Moreover, his attitude towards his predecessors in art was critically revisional. It is certain that in the 14th and 15th centuries, chromatic notes were known and employed, which Palestrina avoided". This sounds like branding the greatest of all polyphonists as being three centuries behind his time. Further on his comments warn critics of music, "not to theorize on their own account, through speculative methods and not to acquire an exaggerated tendency to systematize . . . : not to transfer rules from older text books to new without proper critical revision and without first ascertaining if these rules were in force during the period under discussion": he says very plainly that "the history of musical theory and the history of musical style are far from being identical." He concludes that Palestrina's music,

while it might appropriately be called "a vast summary of the musical developments of the preceding centuries, the formulae, previously used in polyphonic writing, became in his hand simplified and refined. Until this epoch the rules became stricter and stricter, after, they gradually relaxed", and "while Palestrina used fewer dissonances than the Netherlands composers before him, even the compositions in which they occur, belong to his earlier works and may be regarded as reminiscences of the less cultured practices of his predecessors," to whom, I surmise, he did not show much condescendence or patience either. If Palestrina "used fewer dissonances than the Netherlands composers before him" and if these have to be regarded as "reminiscences of the less cultured practices of his predecessors" of the 14th and 15th centuries, then certainly it is a wild statement to say that he used more dissonances than Haendel who lived three or four centuries later than these composers. Thus Palestrina is not only the least modern among his contemporaries, but even less modern than his predecessors, the French, English and Belgian diaphonists of the 14th century. His much heralded modernity seems to be a rather tottering affair after all. In the six centuries of its existence, then, from the ninth to the sixteenth, while passing from France to England or vice-versa, from these countries to the Netherlands and thence to Italy, the polyphonic style of church music underwent a thorough epuration of its harmonic and melodic material through the elimination of many unworthy elements. It thus lost in quantity, but advantageously gained in the enhancement of its purified quality.

Now, if such is the undeniable dictum of history concerning Palestrina's style, then the dictum to the contrary of certain scribes of church music is either a fence for controversial purposes or sheer ignorance under the guise of learning. I also pertinently refer to a statement, in an unsigned article, appearing in the Catholic Choir-master, Vol. XVI, No. 2, Page 51, which I quote; "Even in this two-part madrigal—*Amor che mi consigli*—of Costanzo Festa the art-form which was to flower in its full perfection in the work of Palestrina and his contemporaries is seen blossoming in the daring skips and modulations which at that time were condemned as ultra-modern." Then a little further on; "The—*Jerusalem Convertere*—by Nicola Vincentino, proved that the Chromatic style which is the bane of certain pamphleteers of to-day was already in full blossoming in the sixteenth cen-

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ture." Now, all this is rank sophism through and through. The art-form of the madrigals or frottole of Costanzo Festa was never allowed "to flower in its full perfection in the work of Palestrina and his contemporaries", unless flowering can be made synonymous with annihilation. History evinces that Palestrina "stood firm and steadfast in the midst of all these seething currents". No trace whatever of either chromatic notes or "daring skips and modulations" can be found in his music. His "avoiding" them surely nipped their blossoming in the bud and is a stern, if silent, condemnation of both art-forms. It is obvious too that he did not think any "pathos" could be expressed through these contrivances. But this attempt, through a high-handed manipulation of historical facts, to fasten upon Palestrina and his Roman School such a falsehood is more than abysmal ignorance, it is a gratuitous aspersion on the name and memory of the Prince of Music and an imposition upon one's innocent readers.

Let our modern musicians bring their high-sounding and vacuous affirmations down to concrete figures in black and white and exhibit just a few of such "daring" intervals or chromatic notes in Palestrina's music and we will tell the world that their dicta are not entirely untenable. The polyphonists of the Roman School did not even allow themselves the diatonic skip of a sixth in the course of a melodic design, scarcely were they using it between phrases, where no continuity of the melodic line is ever expected. In this they simply followed an old tradition of the Gregorian composers. There is but one instance of such a sixth in the *Liber Usualis*. Jepsen for this reason calls it a "dead interval". No diatonic interval of a seventh, no augmented, no diminished or altered "skips" were admitted or appear in the works of the Palestrinian School. The few modulations in Palestrina's music are of the plainest and most melodic form. There is nothing purely harmonic about them and their duration so short that it is often difficult to determine whether or not he intended to write real modulations.

That the chromatic style in church music is the bane of certain pamphleteers is no secret, but the verdict of history is that it was also the bane of the great Palestrina. When the Schola Cantorum of Paris published certain Responsories of the Office of Tenebrae under the name of Palestrina, Monsignor Casimiri denied the contention and gave as his reason that the chromatic notes and daring steps were not of the Palestrinian style. He said that the compositions

were to be attributed to Marcantonio Ingegneri, a musician of the Venetian and not of the Roman School. So it turns out that certain pamphleteers are in rather good company and that they also have understood the contents of the *Motu Proprio* of Pius X when he enumerates the essential qualities of church music, and finds them not only in the Chant, but in a certain school of polyphonic music. I quote: "The above mentioned qualities are also possessed in an excellent degree by the classic polyphony, especially of the Roman School, which reached its perfection in the sixteenth century, owing to the work of Pierluigi Palestrina . . ." (*Motu Proprio*, Chap. II, Par. 4.) Thus, indeed, Pope Pius X, who, after the publication of his *Motu Proprio*, could also be called a pamphleteer, singles out a certain "classic polyphony, especially that of the Roman School" and no other, as possessing such "excellent qualities" and "perfection", despite the absence of "daring skips" and chromatism. Does the Society of St. Gregory, approved by the Holy See, uphold the art-form of the madrigals (love songs) and frottole (jesting songs) of Costanzo Festa and other polyphonists of the same school, as a pattern for a style of church music, as do certain scribes of its official Bulletin, the Catholic Choirmaster? If so, then we may just as well return to all the idiosyncracies of the polyphonists of old that prompted the Council of Trent, in the sixteenth century to endorse the church music reformation of which Palestrina was the standard-bearer.

Chromatism, besides being the bane of Palestrina and "certain pamphleteers of today", was also that of a number of the most prominent church musicians all through the ages. To proclaim, as a great news, that it was "already in full blossoming in the sixteenth century" is an effete shibboleth. It was "already in full blossoming" before the time of Christ. Neither vocal polyphonists nor modern musicians have any claim whatever to its discovery. At least four times in the long history of music has it been tried and likewise rejected. It originated with the Greeks who coined the name for it but subsequently discarded the contrivance as altogether sentimental and effeminate. The Spartans are said to have ostracized a certain Timotheus for introducing it into their city. They felt that it was lacking in virility and defiled the ears of youth. Musicians, as early as the second century of the Christian era, revived it, only to condemn it again. The Paedagogus, a work of the Christian philosopher Clement of Alexandria, is authority for the assertion that

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Terra Tremuit

Easter Offertory

RAPHAEL CASIMIRI

Alla Schola Cantorum
del Seminario di Perugia

Con vita

Organ

SOPRANO

ALTO

TENOR

BASS

Ter - ra tre - mu - it,

ter - ra tre *cres. ed affrett.*

Ter - ra tre - mu - it,

ter - ra

Ter - ra tre - mu - it,

ter - ra tre *cres. ed affrett.*

mu -

Ter - ra tre - mu - it,

ter - ra tre

cres. ed affrett.

Man,

*a tempo**a tempo**a tempo**a tempo**a tempo*vit et qui - *pp rall.*

tre - mu - it

et qui - e

vit

et qui e -

it tre - mu - it

et qui - e - vit et qui e - vit et qui -

- - mu - it

et qui - e - vit

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Spar-
Timo-
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Energico

ppp *ff* *rall.*

e - vit, dum re-sur-ge-ret — in ju-di-ci-o De -

ppp *ff* *rall.*

vit, dum re-sur-ge-ret — in ju-di-ci-o De -

ppp *ff* *rall.*

e - vit, dum re-sur-ge-ret — in ju-di-ci-o De -

ppp *ff* *rall.*

et qui e - vit, dum re-sur-ge-ret in ju-di-ci-o De -

Energico

f *rall.*

2do

a tempo *mf* *f* *rall. ff*

- - us, dum re-sur-ge-ret in ju-di-ci-o De - us,

a tempo *mf* *f* *rall. ff*

- - us, dum re-sur-ge-ret in ju-di-ci-o De - us,

a tempo *mf* *f* *rall. ff*

- - us, dum re-sur-ge-ret in ju-di-ci-o De - us,

a tempo *mf* *f* *rall. ff*

- - us, dum re-sur-ge-ret in ju-di-ci-o De - us,

a tempo *rall.* *p*

Mosso

rall.
De -

rall.
De -

rall.
De -

rall.
De -

mf
Al - le - lu - ja, Al -

mf
Al - le - lu

Mosso

mf
Al - le - lu - ja, Al - le - lu - ja. *rall. assai*

f
Al - le - lu - ja, Al - le - lu - ja. *rall. assai*

f
- le - lu - ja, Al - le - lu - ja.

f
ja, Al - le - lu - ja, Al - le - lu - ja.

f
rall. assai

Christus Resurrexit

Motet for Easter

Baritone Solo and 4 Part Chorus of Mixed Voices with Organ Accompaniment

To Reginald McAll

MELCHIORRE MAURO-COTTONE (1931)

Assai moderato

BARITONE SOLO

Baritone

Al - le - lu - ja

Organ

p

cresc.

Chri - stus re-sur-re - xit

a mor - tu-is pri-mi-ti-a dor-mi-

allargando un

SOPRANO

Mosso in 2

Al - le - lu - ja

ALTO

Al - le - lu - ja

TENOR

Al - le - lu - ja

BASS

(TUTTI)

en - tes Al - le - lu - ja Al - le - lu - ja

Mosso in 2

poco

NE (1931)

dor-mi-

do un

ja

ja

ja

ja

n U.S.A.

Chri-stus re-sur-re - xit - A mor-tu-i pri-mi-ti-a dor-mi - en -

Chri-stus re-sur-re - xit - A mor-tu-i pri-mi-ti-a dor-mi - en -

Chri-stus re-sur-re - xit - A mor-tu-i pri-mi-ti-a dor-mi - en -

Chri-stus re-sur-re - xit - A mor-tu-i pri-mi-ti-a dor-mi - en -

- - - tis Al-le - lu - ja

- - - tis Al-le - lu - ja

- - - tis Al-le - lu - ja Quo-ni-am per ho-mi-nem mors et per

- - - tis Al-le - lu - ja Quo-ni-am per-ho-mi-nem mors

Quo-ni-am per ho-mi-nem mors et per ho-mi-nem re-sur-re-cti-o

Quo-ni-am per ho-mi-nem mors re-sur-re-cti-o

ho-mi-nem re-sur-re-cti-o re-sur-re-cti-o

per - ho-mi-nem mors et per ho-mi-nem re-sur-re-cti-o

Organ ad lib.

56

V mp accel. assai

mor-tu - o - rum mor-tu - o - rum

mor-tu - o - rum mor-tu - o - rum

mor-tu - o - rum mor-tu - o - rum

mor-tu - o - rum mor-tu - o - rum

accel. assai

Largo

Et si - cut in A - dam om - nes mo - ri - un -

p sequendo la voce

tur i - ta et in Chri - sto om - nes vi - vi - fi - ca bun -

ppp

Et si - cut in A - dam om - nes mo - ri - un - tur i -

ppp

Et si - cut in A - dam om - nes mo - ri - un - tur i -

ppp

Et si - cut in A - dam om - nes mo - ri - un - tur i -

tur Et si - cut in A - dam om - nes mo - ri - un - tur i -

(Organ ad libitum)

ta et in Chri-sto om - nes vi - vi - fi - ca - bun - tur.

ta et in Chri-sto om - nes vi - vi - fi - ca - bun - tur.

ta et in Chri-sto om - nes vi - vi - fi - ca - bun - tur.

ta et in Chri-sto om - nes vi - vi - fi - ca - bun - tur.

pp

Allegro

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Allegro

Largo

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

ff ad lib.

Terra Tremuit

Easter Offertory

V. ENGEL

Bien mouvementé

Ter - ra tre - mu - it et qui - e - - vit, ter - ra

tre - mu - it et qui - e - - vit

dum re - sur - ge - ret

dum re - sur - ge - ret in ju - di - ci - o

re - sur - ge - ret

De - - us.

De - - us.

Al - le -

De - - us. Al - le - lu - ja,

Al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja,

lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

al le lu ja,

al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

Terra Tremuit

Easter Offertorium

59

CARLO CARTURAN

Allegro (♩ = 100)

f

Ter - ra tré - mu - it, ter - ra tré - mu - it,

Ter - ra

p

et qui - é - vit, qui é - vit,

p

dum re -

dum re - súr - ge - ret in ju - dí - ci -

p

dum re - súr - ge - ret re - súr - ge - ret in ju -

f

súr - ge - ret re - súr - ge - ret in ju -

o, in ju - dí - ci - o De - us,

ff

di - ci - o, in ju - dí - ci - o De - us,

di - ci - o,

De - us, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Pascha Nostrum

Easter Communio

ORESTE RAVANELLO
Opus 66, No. 12

Semplice (♩ = 100)

pp Al - le -
Pas - cha nos - trum im - mo - lá - tus est Chri - stus, _____
lú - ia, Al - le - lú - ia: *meno*
Al - le - lú - ia, Al - le - lú - ia: í - ta - que e - pu -
Al - le - lú - ia:
lé - mur in á - zy - mis sin - ce - ri - tá -
tis et ver - i tá - tis, *ff* Al - le -
Al - le - lú - ia, Al - le - lú - ia.
lú - ia, Al - le - lú - ia.
Al - le - lu - ia, Al - le - lu - ia.

Nihil Obstat - E. J. Wirth
Die 31 Julii MCMXXVII
Imprimatur
Datum Roffae, die 31, MCMXXVII
Thomas
Episcopus Roffensis

Regina Coeli

For 5 part chorus a capella,
or 3 parts with accompaniment

Rev. G. V. PREDMORE

Allegro moderato

Soprano
I-II

Alto

Tenor

Bass

Organ
ad lib.

Re - gi - na coe - li las - ta - re, Al-le -

Re - gi - na

Al-le -

ja, Al-le - lu - ja.

lu - ja, Al - le - lu - ja. Qui - a quem me - ru - i - sti por -

lu - ja, Al - le - lu - ja.

Al-le - lu - ja, Al-le - lu - ja. *f*

ta - ro, Al-le - lu - ja, Al-le - lu - ja. Re-sur-
f

Al-le - lu - ja, Al-le - lu - ja.

re - xit si - cut di - xit, Al-le - lu - ja, Al-le - lu -

Al-le - lu -

Meno mosso

pp ja. O - ra pro no - bis De - um,

pp ja. O - ra pro no - bis De - um,

pp

Music Fundamentals

By REMY ZADRA

Chapter I

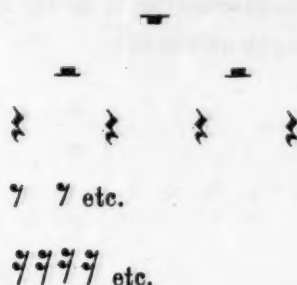
Division I-Time

VALUE OF THE NOTES

NOTES



RESPECTIVE REST



In this method of singing intended for Catholic music, we use the five Latin vowels throughout the exercises. These vowels have many advantages: (1) they are the fundamental vowel-sound in the original purity, (2) when used in the proper way they are an excellent exercise for the movement of the mouth in order to place or focus the voice.

The vowel-sounds are: a=ah; e=ā; i=ee; o=oh; u=oo.

These exercises should first be sung in high and then in low pitches, with a constant soft voice in order to extend the upper register of the human voice, called head-voice, on the low or chest notes (use high C first). The intention is to form a mellow, flutey and uniform quality in the whole range of the human voice. Use soft singing and give more care to the quality rather than to the quantity or volume of the voice. (See more about this in the Chapter of Voice Production).

EXERCISE 1

a) Read each line from left to right, following the arrow A.

	a	e	i	o	u
	o	o	o	o	o
e	o	o	o	o	o
i	o	o	o	o	o
	o	o	o	o	o
	o	o	o	o	o

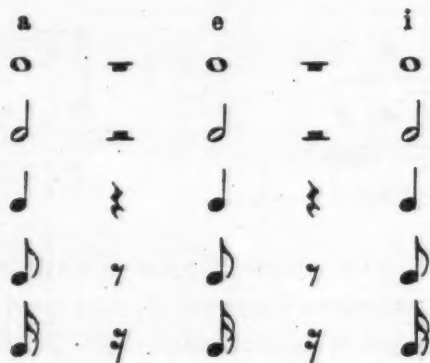
A

Read the exercise from the top to the bottom following the arrow B.

EXERCISE 2

As the different shapes of the notes show how long they should be held in singing so the different signs for rest show how long one must stop singing or resting in the course of the melody.

Use exercise No.1; in the following exercise the rest after each note is of the same length as the note.



EXERCISE 3

The choir should be divided into two sections singing together the lines A and B.

1) Section	<table border="0"> <tr> <td>a</td> <td>a</td> <td> </td> <td>—</td> <td> </td> <td>i</td> <td> </td> <td>—</td> <td> </td> <td>u</td> </tr> <tr> <td>b</td> <td>o</td> <td> </td> <td>o</td> <td> </td> <td>o</td> <td> </td> <td>o</td> <td> </td> <td>o</td> </tr> </table>	a	a		—		i		—		u	b	o		o		o		o		o
a	a		—		i		—		u												
b	o		o		o		o		o												
2) Section	<table border="0"> <tr> <td>a</td> <td>♪</td> <td> </td> <td>o</td> <td> </td> <td>♪</td> <td> </td> <td>o</td> <td> </td> <td>u</td> </tr> <tr> <td>b</td> <td>—</td> <td> </td> <td>o</td> <td> </td> <td>—</td> <td> </td> <td>o</td> <td> </td> <td>o</td> </tr> </table>	a	♪		o		♪		o		u	b	—		o		—		o		o
a	♪		o		♪		o		u												
b	—		o		—		o		o												
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a	♪		7		♪		7		u												
b	7		o		7		o		o												

EXERCISE 4

65

The two sections are singing different kinds of notes.

NOTE The two sections of the choir should exchange their lines in these exercises:
i.e. after completing their respective lines, each should exchange and sing the others' line.

- 1) Section $\begin{cases} a & \text{la} \\ b & \text{la me} \end{cases}$ | $\begin{cases} a & \text{me} \\ b & \text{ni ro} \end{cases}$ | $\begin{cases} a & \text{ni} \\ b & \text{la me} \end{cases}$ | $\begin{cases} a & \text{ro} \\ b & \text{ni ro} \end{cases}$ | $\begin{cases} a & \text{tu} \\ b & \text{tu} \end{cases}$
- 2) Section $\begin{cases} a & \text{la} \\ b & \text{la le li lo} \end{cases}$ | $\begin{cases} a & \text{de} \\ b & \text{ma me mi mo} \end{cases}$ | $\begin{cases} a & \text{mi} \\ b & \text{na ne ni no} \end{cases}$ | $\begin{cases} a & \text{no} \\ b & \text{va ve vi vo} \end{cases}$ | $\begin{cases} a & \text{vu} \\ b & \text{vu} \end{cases}$
- 3) Section $\begin{cases} a & \text{la} \\ b & \text{la le} \end{cases}$ | $\begin{cases} a & \text{le} \\ b & \text{ma me} \end{cases}$ | $\begin{cases} a & \text{li} \\ b & \text{na ne} \end{cases}$ | $\begin{cases} a & \text{lo} \\ b & \text{ra re} \end{cases}$ | $\begin{cases} a & \text{lu} \\ b & \text{lu} \end{cases}$
- 4) Section $\begin{cases} a & \text{ta} \\ b & \text{va ve} \end{cases}$ | $\begin{cases} a & \text{te} \\ b & \text{ra re} \end{cases}$ | $\begin{cases} a & \text{ti} \\ b & \text{ma me} \end{cases}$ | $\begin{cases} a & \text{to} \\ b & \text{ni no} \end{cases}$ | $\begin{cases} a & \text{tu} \\ b & \text{tu} \end{cases}$
- 5) Section $\begin{cases} a & \text{ma me} \\ b & \text{ma me mi mo} \end{cases}$ | $\begin{cases} a & \text{mi mo} \\ b & \text{ma me mi mo} \end{cases}$ | $\begin{cases} a & \text{na ne} \\ b & \text{na ne ni no} \end{cases}$ | $\begin{cases} a & \text{ni no} \\ b & \text{na ne ni no} \end{cases}$ | $\begin{cases} a & \text{nu} \\ b & \text{nu} \end{cases}$
- 6) Section $\begin{cases} a & \text{na} \\ b & \text{pa pe pi} \end{cases}$ | $\begin{cases} a & \text{ne} \\ b & \text{ta te ti} \end{cases}$ | $\begin{cases} a & \text{ni} \\ b & \text{ra re ri} \end{cases}$ | $\begin{cases} a & \text{no} \\ b & \text{na na ne ni no} \end{cases}$ | $\begin{cases} a & \text{nu} \\ b & \text{nu} \end{cases}$
- 7) Section $\begin{cases} a & \text{la} \\ b & \text{la le li} \end{cases}$ | $\begin{cases} a & \text{le} \\ b & \text{ma me} \end{cases}$ | $\begin{cases} a & \text{li} \\ b & \text{na ne ni} \end{cases}$ | $\begin{cases} a & \text{lo} \\ b & \text{na ne ni no} \end{cases}$ | $\begin{cases} a & \text{lu} \\ b & \text{nu} \end{cases}$
- 8) Section $\begin{cases} a & \text{fa} \\ b & \text{sa se si} \end{cases}$ | $\begin{cases} a & \text{fe} \\ b & \text{so su} \end{cases}$ | $\begin{cases} a & \text{fi} \\ b & \text{ma me mi} \end{cases}$ | $\begin{cases} a & \text{fo} \\ b & \text{ma me mi mo} \end{cases}$ | $\begin{cases} a & \text{fu} \\ b & \text{mu} \end{cases}$

Chapter II

ALTERATION OF THE VALUE OF NOTES

A note can be made longer:

- 1) by a following dot.
- 2) by a tie or arched line tying up notes on the same pitch and with the same syllable.

The dot adds to a note half of its normal value.

EXERCISE

1) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{a} \quad \text{e} \quad \text{i} \quad \text{o} \\ \text{a} \quad \text{e} \quad \text{i} \quad \text{o} \end{array} \quad \left| \begin{array}{c} \text{u} \\ \text{u} \end{array} \right.$

2) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{a} \quad \text{e} \quad \text{i} \quad \text{o} \\ \text{a} \quad \text{e} \quad \text{i} \quad \text{o} \end{array} \quad \left| \begin{array}{c} \text{u} \\ \text{u} \end{array} \right.$

3) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{la} \quad \text{le} \\ \text{ma} \quad \text{me} \quad \text{mi} \quad \text{mo} \end{array} \quad \left| \begin{array}{c} \text{lu} \\ \text{mu} \end{array} \right.$

4) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{ra} \quad \text{re} \quad \text{ri} \quad \text{ro} \\ \text{da} \quad \text{de} \quad \text{di} \quad \text{do} \end{array} \quad \left| \begin{array}{c} \text{ru} \\ \text{du} \end{array} \right.$

5) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{ta} \quad \text{te} \quad \text{ti} \quad \text{to} \\ \text{ra} \quad \text{re} \quad \text{ri} \quad \text{ro} \end{array} \quad \left| \begin{array}{c} \text{tu} \\ \text{ru} \end{array} \right.$

6) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{pa} \quad \text{pe} \\ \text{ma} \quad \text{me} \end{array} \quad \left| \begin{array}{c} \text{pu} \\ \text{mu} \end{array} \right.$

7) Section $\left\{ \begin{array}{l} \text{a} \\ \text{b} \end{array} \right. \begin{array}{c} \text{ta} \quad \text{te} \quad \text{ti} \quad \text{ta} \quad \text{to} \\ \text{va} \quad \text{ve} \quad \text{vi} \quad \text{vo} \end{array} \quad \left| \begin{array}{c} \text{tu} \\ \text{vu} \end{array} \right.$

they considered it contrary to christian gravity. To be sure, from the arrangement of St. Gregory, the Chant was born a perfect specimen of the diatonic system of music devoid of chromatic notes according to the original Greek modes. Surprising enough, however, even this liturgical music par excellence did not long remain immune from the ever recurring tide of the half-tone scale. Together with a system of enharmony, also inherited from the Greeks, chromatic notes gradually crept into it all during the six centuries of its viability. But, thanks to the sagacity and energy (perhaps impatience) of the greatest musician of the Middle Ages, Guido d'Arezzo, it was handed down to posterity almost completely restored to its original diatonic form. All the Gregorian manuscripts written under Guido's supervision and according to his system of notation, appear purged of the dross of the semi-tone gamut. This musician, a Benedictine monk, was no mere music scribbler. To mention only a few of his achievements: he devised the musical staff and its first clefs, for, up to his time, music was written in campo aperto and read by means of signs called neumes: he it was who happily excogitated the names of the notes UT, RE, MI, FA, SOL, LA, monosyllables which he cleverly detached from the first word of the semi-verses of the Gregorian hymn to St. John the Baptist, as they happened to carry the very notes of the hexachordal scale of the time in their ascending order: he was also the first to form a theory for the unification of the tetrachords by means of numerals.

Aside from drawing upon the Chant for thematic material, musicians then happily left it alone while they busied themselves with the new forms of discant, diaphony and polyphony; but here, strange as it may seem, they once more succumbed to the chromatic lure: until another and greater musician, in the full possession of his genius, excluded it from his music thereby creating the Roman School of polyphonic music. I have just mentioned again the name of Palestrina.

While all epochs brought into the material of music their own experiments, at times crude, unartistic and unworthy, at others viable and worth improving, the history of religious music, from its inception to this very day, discloses a long and arduous struggle, at the hand of its greatest representatives, to keep chromatism and "daring skips" from defiling it. Its leaders, the Greeks themselves, to whom we are indebted for the noble diatonic system of Gregorian modes and even our two major and minor modes,

Clement of Alexandria, St. Gregory, Guido d'Arezzo, Palestrina are names to conjure with for they were and still are the only pillars upon which church music has rested for nineteen centuries. All, however, rejected both chromatism and "daring skips". So we pamphleteers, small fry as we are, may easily be content to stand by them as we fully realize that we stand with the best, hence can afford to let others pass by unnoticed.

Doubtless humanity is a queer complex ever reenacting worthless experiments or, to use the biblical expression, ever returning like the dog to what it has vomited. Scarcely a score of years after the passing of the Prince of Music, in spite of so many authoritative fillips on the ear, the chromatic cat came back with all its slurred miauling and was heard once more on the musical stage, this time puffed up in an array of hysteric sounds of augmented, diminished, tritoned and disconnected "daring skips", forsooth a veritable harlequin exhibition of variegated disharmonies. The music of the western world, born in the peaceful atmosphere of the church and nurtured mostly by conscious church musicians up to the seventeenth century, tiring of her divine birthright, finally divorced spirituality and even intellectuality with their angelic emotions, to become the plaything of sensuous emotionalism and the handmaid of human passions.

Studied dispassionately, therefore, the music of the Palestrinian period is by far more consonant, hence more puritan, than that of the "Handelian period". If Palestrina ever knew of the Constitution of Pope John XXII on Church Music and followed its advice, he did just what any obedient Catholic would have been expected to do. Rene Aigrain is authority for this resume of its contents. He says: "The Pope complains that composers of the new school, *ars nova*, busy as they are with measuring the musical beats, discard the characteristics of the modes. He reproaches them with neglecting the traditional melodies of the Church and substituting melodies of their own, or at least, intermingling with the liturgical chant, triples and secular motets. He condemns the pursuance of various voices, that run on and on and never seem to pause, for such agitation, while it may suit curiosity, does not bring peace to the soul nor lead it to devotion". Now, where perfect consonances come in in this Constitution I am at a loss to fathom. Withal, in the opinion of unbiased historians,

Continued on Page 75

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OUR MUSIC THIS MONTH

(Note: The new Board of Review will begin to function in an early issue
as soon as music being considered is reviewed)

Because of the shortage of good liturgical Easter music the following numbers are presented for our readers. Each number may be obtained separately if desired.

Terra Tremuit **S.A.T.B.** **Raphael Casimiri** **.15**

A composition by the famous Roman conductor, whose musical fame is widespread in this country. It is suitable for use on Easter Sunday, as the proper offertory for the day.

Christus Resurrexit **S.A.T.B.** **Melchiorre Mauro-Cottone** **.15**

Another new composition from the pen of one of America's best organists. It is arranged for baritone solo and four men's voices also, in another edition. A review in the CATHOLIC CHOIRMASTER last year, paid high tribute to it. The polyphonic character of this motet reveals the skill and musicianship of the composer, and many Easter programs will include this excellent new piece.

Terra Tremuit Terra Tremuit Pascha Nostrum	T.T.B.B. T.T.B.B. T.T.B.B.	V. Engel Carlo Carturan Oreste Ravanello	} } } .15
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This collection of gems will be welcomed by choirs of men, furnishing a short Offertory and Communio for Easter. The composers represent the most approved of German and Italian writers, and indicate the style of other compositions contained in the collection FIFTY GEMS FOR MALE CHOIRS, selected by James A. Reilly, from which collection this octavo group was published separately.

Regina Coeli **3 or 5 parts** **Rev. George V. Predmore** **.15**

Father Predmore is a Rochester composer of ability, known for his treatise on "Church Music in the Light of the Motu Proprio", and other works. This antiphon will appeal to choirs of women, or to mixed choirs; offering a chance for five part singing without great difficulty.

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PRESENTATION TO CHAS. HUTTON, K.S.G.

By CATHEDRAL CHOIR

Golden Jubilee of Mr. Hutton as Organist of Cathedral is Fittingly Marked—His Grace The Archbishop Extends Felicitations

St. John's, Nfld.—A memorable event in the annals of the R. C. Cathedral choir took place at the Palace recently when Mr. Hutton, K.S.G., was honored on the occasion of his golden jubilee as organist of the Cathedral.

The event was honored by the presence of His Grace the Archbishop, Monsignor McDermott and the Priests of the Cathedral as well as several of the older members and all the present members of the choir.

The address, which was read by Mr. J. T. Walsh, was handsomely illuminated, the work having been done by Mother Xavier of the Academy of Our Lady of Mercy. The gold watch was presented by Miss Madeline Kavanagh and this was engraved as follows:—

From Choir to
Charles Hutton, K.S.G.,
1881—1931

The speech of His Grace the Archbishop, and Mr. Hutton's reply appear hereunder.

HIS GRACE THE ARCHBISHOP SPEAKS

I want to say in the first place that it is a very great pleasure to me to welcome the members of the Cathedral choir to the Palace this morning to participate in the interesting event which has brought them together. I may say that a month ago when it was intimated to me that the members of the choir intended to mark Mr. Hutton's Jubilee as organist in some manner, I expressed a wish to be associated with the presentation, and I suggested that it be made here at the Palace. I think that the Palace is the most appropriate place in which to make the presentation and for two reasons: In the first place Mr. Hutton holds a very high honor, a very high Papal honor, K.S.G., and it seems to be fitting that any celebration of this kind should be here in this Palace under the auspices of the Church: The second reason why I think it appropriate that the celebration should be here is that Mr. Hutton has been intimately connected with the Palace—the old Palace and the new Palace—for the fifty years that he has

been organist in the Cathedral. Mr. Hutton is the oldest member of our staff, because we always look upon him as being one of ourselves, and therefore it would be inappropriate that the presentation should be made in any other place.

This interesting event is intended to commemorate the completion of Mr. Hutton's fiftieth year as organist of the Cathedral, and if I might be allowed to introduce a personal note I would say that my recollection of Mr. Hutton goes back over nearly all that time. I remember Mr. Hutton in the late eighties and early nineties when I was a student at St. Bonaventure's and an altar boy. I don't think that in those remote days we were able to fully appreciate Mr. Hutton's musical genius, but we knew that he was the talented leader of the choir, and an outstanding figure in musical circles in St. John's. Speaking of that time suggests to me the thought that Mr. Hutton in these days, the eighties and nineties, was surrounded and assisted in the choir by some of the finest artists of church music that have ever been heard in the city of St. John's. Some of the older members of the choir will remember these names, and I am glad to think that we have some of them with us today. I don't want to particularize but I think Mr. Hutton and some of the older generation will remember the days when Miss Shea was the leading member of the Cathedral choir. She seems to be the only one of that galaxy that still remains. Some of them have passed away, others are in distant lands but I am sure that their names and memories come back very vividly to Mr. Hutton as he looks back in the avenues of memory today.

Organist Under Three Bishops

As far as my actual relations with Mr. Hutton are concerned, I may say that I have been connected with him very intimately for half the time that he has been organist, as it is now nearly twenty-five years since I came to the Cathedral as Administrator. During all these years our relations have been of the happiest and most cordial. Mr. Hutton has been organist in the Cathedral under three Bishops. He was appointed in the Episcopate of Bishop Power, and he conducted the choir for many years until the death of that distinguished Prelate in 1893.

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I know that he was a very close and intimate friend of the late Archbishop Howley, who held him in high esteem. Of the twenty-five years to which I have referred during which I have been connected with Mr. Hutton, first as Administrator and nearly seventeen in my present position, I do not want to say anything, as it would be indelicate and embarrassing to him and to me, I only want to say that Mr. Hutton has been organist under three Bishops and five Administrators, and I don't know how many Priests, Bishops and Administrators have come and gone. Monsignori, Archdeacons and Deans have moved across the scene but through unchanged — ever faithful, ever devoted, ever true, ever loyal, to each succeeding Administration as it came and went. Mr. Hutton is today as he always has been ever the cultured gentleman, always obliging, always serene, never ruffled, never disturbed even by the sometimes importunate demands upon him. It is this generous work which has endeared him to so many of our people.

I need only say that we are all pleased to see Mr. Hutton so hale and hearty, so young despite his increasing activities and his tireless energy which never rests, and it is my earnest wish that he may live to celebrate his sixtieth anniversary — his Diamond Jubilee — as organist of the Cathedral choir.

MR. HUTTON'S SPEECH

Your Grace, Right Reverend Monsignor, Reverend Fathers and ladies and gentlemen, — When replying to the speech of your Grace a few years ago, on that memorable evening for me, when your Grace invested me with that much coveted honor, the Knighthood of St. Gregory, I remarked in my reply, that I had had a few red letter days in my rather uneventful life, and that occasion stands out in bold relief, far away and beyond all others. This morning witnesses another wonderful epoch for me. A golden jubilee of necessity takes place in the evening of one's life; it can occur only once in a life-time, and when it is not allowed to pass unnoticed, but be recognized as it is by you, here this morning, it certainly marks another outstanding event in my life, an event which I cannot easily forget.

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Christmas Programs FROM ALL PARTS OF AMERICA

ST. AMBROSE CATHEDRAL

Des Moines, Iowa

V. G. Magin, Organist and Choirmaster

4:30 a.m. Christmas Hymns:
See Amid the Winter's Snow Old English
On This Festal Day We Sing (1537)
All This Night My Heart Rejoices Ebbelin, 1669
Bethlehem J. Barnby
Angels We Have Heard On High Old German
Processional: Silent Night
Proper of the Mass:
Introit and Communion Gregorian
Gradual and Alleluja Unison Chorus
Offertory (5 voices) Dr. Fr. Witt
Mass in honor of St. Christopher C. L. Kagerer
Two mixed voices and organ

Recessional: Adeste Fideles
8:00 o'clock: Ladies' Choir:
Emmanuel Carlo Rossini
A Wondrous Twig (3 parts) Old Melody
Gesu Bambino P. A. Yon
My Heart I Give to Thee C. Greith
9:15. VII and VIII Grades:
The Snow Lay on the Ground Tozer
A Wondrous Twig Hath Sprouted
The Christ Child in the Sacred Host M. Haller
Silent Night
Jesus Teach Me How to Pray F. N. Birchene

11:00. Men:
On This Festal Day We Sing
Angels from the Realms of Glory
Adeste Fideles
All This Night My Heart Rejoices
O Salutaris and Tantum Ergo Gregorian

FORTY HOURS DEVOTION, JANUARY 1, 2, 3 ST. AMBROSE CATHEDRAL Des Moines, Iowa

January 1:
Proper of the Mass
Unison Chorus composed by V. G. M.
Ordinary of the Mass
VII Mass of Vaticana
III Credo
Pange Lingua Gregorian
The Mass was sung by the Nurses Choir of
Mercy Hospital

January 2:
Proper of the Mass
Unison Chorus composed by V. G. M.
Ordinary
XVII Mass of Vatican Kyrie
III Credo
Sung by the men of the Cathedral Choir

January 3:
Proper of the Mass Gregorian
Mass in honor of St. Gregory P. Griesbacher
Two Mixed Voices and Organ

At the Close:
We Thee Adore
Jesu, Jesu, Heaven's King
Litany and Pange Lingua Gregorian
Holy God

On January 1 at 12:15:
The Ladies repeated their Christmas Program of the
10:00 o'clock Mass.

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ST. JOSEPH'S CHURCH

Pekin, Illinois

Mrs. Bernice Andrews, Organist

Fr. Arensberg's, Missa Adeste Fideles, in its new revised form, introducing various themes from the Adeste Fideles in each movement, was given its first public performance in this church Christmas morning. The complete program follows:

Silent Night Gruber
 Ordinary: Missa Adeste Fideles Rev. P. E. Arensberg
 Proper Tozer
 Offertory: Laetentur Coeli Arensberg
 Adeste Fideles
 After Mass:—
 Angels We Have Heard On High Traditional
 Carols

IMMACULATE CONCEPTION CATHEDRAL

Portland, Maine

Rev. Henry A. Boltz, Organist and Director

Midnight Mass. Christmas Evening:

Boy choir. (30 sopranos and 15 altos)
 Proper of Mass Gregorian
 Kyrie and Gloria (Fons Bonitatis) Gregorian
 Credo No. III Gregorian
 Sanctus, Benedictus and Agnus Dei
 (cum júbilo) Gregorian
 Offertory: Hodie Christus Marcetteau
 Solemn Pontifical High Mass:

Choir of 65 mixed voices. 30 sopranos,
 15 altos, 20 tenors and basses.
 Processional: Hark the Herald Angels
 Proper of Mass Gregorian
 Ordinary of Mass Refice
 Offertory: Adeste Fidelis

Solemn Pontifical Vespers

Antiphons, Psalms, and Hymns Gregorian
 (Proper for Christmas from Liber Usualis)
 Magnificat—alternating verses in four part
 falso bordon Father Boltz

Solemn Benediction:

Laetamini Ancient Gregorian
 Ave Maria Witt
 Tantum Ergo Gregorian

CONCERT OF CHRISTMAS CAROLS

By

CATHEDRAL CHORISTERS

Portland, Maine

Rev. Henry A. Boltz, Director

Program

- Processional—"Hark, the Herald Angels" (unison)
 1. a "Virgin Wholly Marvellous" 4th Century, St. Ephrem
 (unison)
 b "Puer Natus in Bethlehem"—Antiphonal
 style (unison) 6th to 10 Centuries, Gregorian
 c "A Babe is Born in Bethlehem"—4 part
 harmony 14th Century
 (Written in the Dorian and Hypo-Dorian Modes)
 d "Blessed Be That Maid Marie"—4 part
 harmony Ancient English
 2. a "The Angels and the Shepherds"—Verse
 in 3 parts for Trebles; Chorus in 4 parts
 for Full Choir Bohemian
 b "Carol of the Russian Children," from
 "White Russia" Arranged by H. B. Gaul
 c French Carol—"Sing We Noel"
 16th Century, Arranged by H. B. Gaul
 Intermission

3. Four Numbers for 2 and 3 Treble Voices—

First and Second Soprano and Alto

- a "Hodie Christus Natus Est" Marcetteau
 b "Angels We Have Heard On High" Old French Carol
 c "Deck the Hall with Holly" Old Welsh Air
 d "Christmas Is Here" Old English
 4. a "Silent Night" Gruber
 b "I Saw Three Ships" English (Cornwall)
 c "The Holly and the Ivy" Boughton
 d "Adeste Fideles" Traditional

Tenor Solo—Lester Yorke

Baritone—Louis Sarelakos

Solemn Benediction of The Most Blessed Sacrament.
 Music strict Gregorian.

Recessional Selected

Accompanist—Rev. Father Boltz

ST. JOHN'S CATHEDRAL

Milwaukee, Wisconsin

W. J. L. Meyer, Organist and Choirmaster

Christmas Eve. 11.30 P.M.:

Adeste Fideles (On Tower Chimes)
 Ecce Sacerdos (Processional) J. Singenberger
 Holy Night Gruber
 Angels and Shepherds Bohemian Christmas Carol
 Happy Bethlehem Padre Donostia
 Adeste Fideles Novello

Midnight Pontifical High Mass:

Proper of the Mass Gregorian
 Ordinary of Mass Schehl
 Offertory: Tollite Hostias St. Saens

ST. CECILIA CHURCH

Duluth, Minnesota

Ven. Sister Dorothy, Organist and Choirmaster

Midnight Mass:

Proper of Mass Tozer
 Ordinary of Mass:
 (Missa Salve Regina) H. Gruender S.J.
 Offertory: Laetentur Coeli Singenberger

2nd Mass: Immediately after Midnight Mass.

Hodie Christus Natus Est Marcetteau
 Jubilate Deo J. Singenberger
 Jesu Dulcis Memoria J. Singenberger
 Gesu Bambino P. A. Yon

3rd Mass: (Low)

Christmas Carols Arr. by Gregory Hugel O.S.B.
 Lord God Our King M. Z. Beaulieu
 Benediction:
 Jesu Dulcis Memoria J. Singenberger
 Tantum Ergo J. Singenberger

CHURCH OF ST. FRANCIS XAVIER

New York, N.Y.

Prelude G. Dethier
 Processional: Adeste Fideles Gregorian
 Proper of Mass P. A. Yon
 Ordinary of Mass Kinder
 Postlude M. Mauro-Cottone
 Ninna Nanna P. A. Yon
 Gesu Bambino Serafino Bogatto, Choirmaster
 James McCormack, Organist

Continued on Page 76

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NEW MASS

for
 Boy and Male Voices
 in honor of St. Augustine
for
 Boys and T.T.B.
 With Organ Accompaniment

—
Composed by

VITO CARNEVALI

Sung in Rome on occasion of the
 observance of the XVth centenary of
 the death of St. Augustine.

—
We offer to send the Mass on approval

J. FISCHER & BRO.

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REVIEWS

HOLY WEEK BOOK

Leo P. Manzetti

A new edition of the old Holy Week Book with Round Notes, published by John Murphy in Baltimore has been available for some time. Father Manzetti has brought the edition up to date, giving the traditional chants according to the latest version of the Vatican Press. Directions are in red ink, and the book is very well bound in flexibly leather. It is the most complete book published and contains the complete chant, in modern notation, for Palm Sunday, Holy Thursday, Good Friday and Holy Saturday. (\$1.50 net)

THIRTY SELECTED BENEDICTION HYMNS

For Men's Voices

A collection by Aloysius Rhode, former well known choirmaster in St. Louis, and James A. Reilly, dean of Boston's Catholic Church Musicians. The pieces are all short, and by such composers as Piel, Witt, Singenberger, Bonvin, Vogler, Kothe, Jaspers, Zeller, Aiblinger, Bauerle, Albrecht, etc. (M. & R. Ed. 50 cents)

MASS IN HONOR OF ST. FRANCIS XAVIER

Rene L. Becker

A new mass by the popular Detroit composer, whose career was reviewed recently in THE CAECILIA. Published in two arrangements, for unison choir, the organ part is sixty cents, and the voice parts are twenty cents each. Arranged for four mixed voices, only scores are available at sixty cents each. It is a practical melodic composition, of easy choral type, with no repetition of text. Ideal for unaccompanied singing during Lent, or for regular Sunday use. (M. & R. Ed.)

PANIS ANGELICUS, T.T.B.B.

César Franck—Reilly

For Tenor solo, and four mens' voices, this piece is now available for all choirs. This edition supplements the two part arrangement made by J. Lewis Browne, and the regular four mixed voice arrangements so well known.

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Franz Witt

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LAMENTATIONS, T.T.B.B.

H. Gruender S.J. .35

This collection of Lamentations for men's voices is well worth the attention of choirmasters having the direction of Tenebrae Services. Father Gruender ranks with the foremost liturgical composers of the day, and these lamentations should assume a permanent place in the program of better class choirs.

MORNING OFFICE OF PALM SUNDAY, T.T.B.B.

J. Singenberger .35

Chant and figured music settings of the Office for Palm Sunday Morning, complete with instructions, for the choir, and text translated. Selections by Croce, Ebner, Nekes, and Singenberger make up the musical portion of this booklet, and outside of Terry's publication we know of no other collection of this sort.

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THE CAECILIA IN ITS FIFTY-NINTH YEAR

Only one other magazine of Catholic Church Music ever lasted fifty years, that is the magazine founded by Dr. F. Witt in 1866, published by Pustet, later edited by Haberl and now named the CAECILIENVEREINS—ORGAN. But the CAECILIA is the only magazine that ever lived to see its fiftieth year with its founder still alive and actively guiding its destinies. That anniversary took place in 1923. The story of THE CAECILIA in its first thirty years, years that prepared the ground in America, for the Motu Proprio, has never been adequately told in print. Some day we hope a real appreciation of THE CAECILIA and its founder John Singenberger, will be written in these columns. We invite readers to contribute their remembrances of Prof. Singenberger in advance of this Appreciation.

Now in its fifty-ninth year THE CAECILIA boasts the fact that among the famous names identified with the early days, Father Bonvin S.J., still continues his contributions to this periodical. The names of John Singenberger, Charles Becker, Albert Lohmann, Henry Tappert, no longer appear over new articles. Instead, those who have contributed during the past twenty-five years carry the torch from where these men left it. Dom Gregory Hogle, O.S.B., Rev. William Finn C.S.P., Rev. J. J. Pierron, and Otto Singenberger, being the second generation.

In addition, occasional contributors, such as Rev. Leo Manzetti, Pietro Yon, J. Lewis Browne, Dom Gajard O.S.B., have made this magazine more interesting for our readers, and perhaps they will become the new generation, identified with THE CAECILIA.

Help us progress. Tell your musical friends about THE CAECILIA. Subscribe for them. Pastors, Curates, Sisters and all Religious, can assist in spreading the influence of THE CAECILIA. Don't be merely a subscriber. Advertise the paper for us, among your friends. Contribute to it, and discuss it with your choir members. Give it the tribute its age deserves.

MODERN CHURCH MUSICIANS

Continued from Page 51

Palestrina has proven himself the greatest and sanest musician of all times, since he could, apparently, write "magnificent" masses and "masterly" motets without any of the coquettish devices so dear to our modern super-musi-

cians and with ninety-eight and a half per cent more consonances than dissonances at that. On the other hand, an "Handelian period", made up of perfect consonances, has never been recorded in the history of music. So much for cold facts.

(To be continued)

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Christmas Programs

Continued from Page 71

OUR LADY OF GOOD HELP CHURCH

Seattle, Washington

Solemn Pontifical Mass and Papal Blessing at 10:00 A.M.
Program of music by the Cathedral Sanctuary Choir of Boys and Men; Dr. F. S. Palmer, Organist and Director; Theodore Sangar, A.R.C.O., Assistant Organist.

Processional: Puer Nobis Traditional
Proper of the Mass Gregorian
Ordinary of the Mass Pietro Yon
Credo III (harmonized) Gregorian

Sermon: "The Birthday of a King"

Rev. A. McDonnell, O.P.

Christmas Hymn: Adeste Fideles Traditional
Recessional: Tollite Hostias Saint-Saens

Solemn Vespers, 4:00 P.M.

Cathedral Choir of Men and the Junior Schola of Boys.
Proper Antiphons and Psalms Gregorian
Hymn:

Jesu Redemptor, Magnificat, Alma Gregorian

Adeste Fideles Traditional

Hodie Christus Natus Est Nanini

O Sanctissima Mitterer

Holy Night Gruber

Veni Emmanuel Gregorian

Sermon: "The Angel's Carol"

Rev. A. McDonnell, O.P.

Solemn Benediction of the Blessed Sacrament

Adoro Te Gregorian

Tantum Ergo Gregorian

Divine Praises (harmonized) Marcetteau

Adoremus and Laudate, Tone 5 Gregorian

CORPUS CHRISTI CHURCH

Baltimore, Maryland

Processional St. Saens

Proper of Mass Van den Elsen

Ordinary of Mass Palestrina

Motets:

Hodie Christus Steiner

Adeste Fideles Traditional

Ave Verum Mozart

Elise S. Cassidy, Organist

Roman Steiner, Choirmaster

CATHEDRAL OF IMMACULATE CONCEPTION

Portland, Oregon

Ecce Sacerdos Edw. Elgar

Ordinary of Mass Carnevali

Proper of Mass Gregorian

Motets:

Ave Verum Perosi

Panis Angelicus Franck

Frederick W. Goodrich, Organist and Choir Director.

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Washington, D. C.

Introit Singenberger

Ordinary Mitterer

Proper Stehle, Goller and Viadana

Motets:

Panis Angelicus Casciolini

O Esca Viatorum Jsaak

Miss Jennie Glennon, Choir Director

Lewis C. Atwater, Organist

CATHEDRAL OF SS. PETER AND PAUL

Philadelphia, Pa.

Musical program for the Solemn Masses on Christmas Day:

Solemn Pontifical Mass, 5 o'clock:

Processional, "Puer Natus est" Gregorian

Motet (vesting) "Tu es Sacerdos" Silby

Introit, "Dominus Dixit ad Me" Gregorian

Kyrie and Gloria, "Missa Papae Marcelli"

Graduale, "Tecum Principium" Eighth tone

Alleluia, "Dominus Dixit ad Me" Gregorian

Credo, "Missa Papae Marcelli"

Offertory, "Laetentur Coeli" Gregorian

Motet, "Adeste Fideles"

Sanctus and Agnus Dei

"Missa Papae Marcelli" Palestrina

Communio "In Splendoribus" Gregorian

The schola of the Cathedral is composed of men and boys, the latter, the pupils of the Cathedral school; the former, lovers of Church music and students of Gregorian. It is directed by Dr. Reginald Mills Silby, formerly master of choristers at Westminster Cathedral, London.

Pontifical Mass was sung at 5 o'clock by His Eminence, the Most Rev. Archbishop, who also presided at the Solemn Mass at 11 o'clock.

ST. PATRICK'S CHURCH

Philadelphia, Pa.

On Christmas Eve at 8 o'clock Christmas carols were sung, followed by Benediction of the Most Blessed Sacrament. The following program was rendered at the 5 o'clock Mass:

Processional, "When Flowers Blossomed" Yon

Proper of the Mass Gregorian

Kyrie, Gloria, Sanctus and Agnus Dei Gregorian

Kyrie, "Rex Genitor"

Credo, No. 4 Gregorian

Offertory, "Adeste Fideles" Traditional

Recessional:

"Come Shepherds" Traditional French Carol

The music was rendered by the boys' choir under the

direction of the Rev. William S. Murphy. Miss Nora

M. Burke, organist.

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520	Gregorian Missa de Angelis (Credo III)60
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- 1927—1. Alma Redemptoris, S. A. T. B.Eb.
1919—1. Asperges Me, S. A. T. B.G
(Republished in 1928, No. 12)
1925—6. Blessed Be God, S. A. T. B.F
(Divine Praises)
1925—2. Christ is Risen, S. A. T. B.G
1924—C. Blessed Be God, S. S. A. A.G
(M&R No. 454)
1916—6. Laudate Dominum, 6 mixed voicesAb.
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